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THE MAGAZINE OF JULY 1971 RECORD STATISTICS! ISSUE III AND INFORMATION 30 cents record research



THE VINCE CALENDO STORY by Herbert Kurtin (p.3)



L'to R: Ikey Robinson, Tommy Benford, Leon Scott, Jeanne Carroll, Franz, and Preston Jackson. Little Brother Montgomery not seen in photo (photo by Andy Withborn)

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Federal THE FEDERAL 12000 SERIES compiled by Anthony Rotante (with cooperation from Kurt Mohr and the late Marcel Chauvart.) (p.8)

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THE VICTOR MASTER BOOK, VOL. 2 (1925-1936) (Reviewed by Paul Sheatsley) (p.9)

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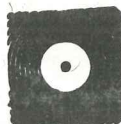


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THE VINCE CALENDO STORY

by Herbert Kurtin

BROOKLYN DISCOVERS CALENDO:

Vince Calendo, the Brooklyn-born radio and band vocalist of the 1930's and early 1940s, began his professional singing career during the heyday of the crooners.

The crooning vogue, which started with Rudy Vallee in 1929, reached its peak in 1931 when Bing Crosby and Russ Columbo vied for national singing popularity via recordings and radio's highly-publicized "battle of the baritones" from coast-to-coast. The Crosby-Columbo crooning rivalry led to their personal stage appearances at N. Y. and Brooklyn theaters in Nov. and Dec. 1931 respectively; Crosby's 20 consecutive weeks at the N. Y. Paramount, a record-breaking engagement. And just 2 weeks prior to Columbo's stage date as headliner at the Brooklyn Paramount, another romantic crooner named Calendo made his professional stage debut at the very same theater.

On Friday, November 13, 1931, the Rian James' stage presentation "Brooklyn on Parade" opened at the old Brooklyn Paramount. As an all-local vaudeville show sponsored by the theater's Neighborhood Frolic Club it featured talented youngsters representing various sections of the borough who had won auditions to appear on stage for the week's engagement.

Outstanding among the young performers (and president of the Club) was a ruggedly-handsome, wavy-black-haired, collegiate tenor who, to quote from the local Brooklyn Union-Times press review... "was spotted in an eye-catching number" and "his exquisite crooning of 'When The Moon Comes Over The Mountain' ran away with this week's show."

Indeed! So successful was Vince Calendo's Brooklyn Paramount appearance that he was soon offered contracts by 2 name band-leaders of the day, Abe Lyman and Paul Ash. The latter, then known as the "King of the Presentation Houses", wanted Calendo to sign a 52 week contract to appear in theaters from coast-to-coast. However, Vince, who was attending St. John's University at the time, declined both offers in order to complete his courses at college, graduating with a B. S. degree in June 1932.

EARLY CALENDO AND PERSONAL NOSTALGIA:

Born on August 23, 1909 in Bay Ridge, Brooklyn Vince grew up in that neighborhood where he attended Public Schools 112 and 176. At New Utrecht High School (my own alma-mater in later years) Vince once appeared in a variety-minstrel show in which he belted out a hot vocal-trumpet imitation.

Like so many other Americans of Italian descent Vince had a completely natural talent for popular singing. During his late teens and early college years he began to establish himself as the "neighborhood crooner" at local weddings, church parties and school dances. Later he organized a small dance band "The Rajahs of Rhythm" which played some Brooklyn club dates. Included among its aspiring young musicians was Axel Stordahl on trumpet. Vince also occasionally sang on radio amateur contests. In 1931 while in his senior year at St. John's he entered a series of talent shows over radio station WLTH, then located in the basement of the Brooklyn Paramount, which led to his successful debut at the theater.

One of Vince's most vivid recollections of that period which he blithely termed his "Paramount thrill" was in meeting and being congratulated by Russ Columbo (whom Vince idolized and who had, to some degree, influenced the Calendo vocal style) for winning the auditions at the Brooklyn radio station. And the story of my close friendship with Vince was curiously enough directly connected with my own early singing idol, Jimmy Ray.

Late in the summer of 1968 I took a "memory-lane" jaunt back to the mid-'30s in search of that radio and Bluebird recording artist. In the Nov. 1968 issue of Record Research I wrote briefly about my nostalgic interest in Ray's career. And while re-discovering Jimmy (now a highly successful podiatrist in Brooklyn) I was also lucky enough to have found another good friend along the way, the modest and congenial Vince Calendo.

Vince and Jimmy remember each other professionally from their local radio days at station WMCA in Manhattan during 1935-1936. But they were literally only passing acquaintances at the broadcasting studios where for a number of months their Monday to Friday singing stints on commercial programs were just 15 minutes apart: Vince on the "Arnold Dinner Club" show from 6:30 PM-7:00 PM and Jimmy on the "Howard Dandies" program from 7:15 PM-7:30 PM.

Incidentally, Eileen Barton (of later "Baked a Cake" recording fame in 1950) but then a child radio star, was co-featured with Calendo on the WMCA program. And coincidentally, Vince's sister and Jimmy Ray's wife were, at that time, classmates at Bushwick High School in Brooklyn.

CALENDO'S RADIO CAREER:

In the Fall of 1931 Vince auditioned for Ed Dukoff, manager of the former small Italian-American station WOV (then located at 42nd St. and 5th Ave., N. Y. C.), and was hired as a sustaining singer. Beginning on Oct. 8, 1931 "Vince Calendo, tenor" accompanied by pianist Nick Aversano was heard on Thursday afternoons (2:15 PM-2:30 PM). Three months later, in mid-Jan. 1932, Vince became "Davega's radio crooner" when he landed his first daily commercial (5:30 PM - 5:45 PM) over WOV on which he was backed by the station's studio orchestra, using "As Time Goes By" as his initial theme song.

Following "The Davega Program" which ran for 9 months Vince was featured daily for the next 2 years (1933-1935) on other WOV commercials such as the Venida and Mays programs. Vince recalls that his successor on both shows was his radio-vocalist friend, Pat Rossi (later known professionally as Ross Leonard and presently a nightclub host in Greenwich Village). Vince also fondly recalls two famous girl band vocalists who started their singing careers during the early 1930's over WOV; Bea Wain (then a pianist-singer at the station) and Helen Forrest.

Vince's most important association on radio began in Aug. 1933 when he set sail as the "skipper" of the daily morning "Venida Rules the Waves" program over WOV (10:15 AM - 10:30 AM). Calendo's romantic tenor and theme song "I Surrender Dear" soon caused a Venida tidal wave of female fan mail. Because of the program's local success the (hairnets) sponsor decided to produce an NBC series which marked Calendo's big break as a radio singer.

Referred to as the "Audition Boy" in a Metronome magazine article (Dec. 1934) Vince was selected for the Venida network program only after winning four auditions in succession over a number of well-known vocalists. The judges were composed of young female radio listeners recruited by the sponsor from homes and offices. In each of the four auditions they voted impartially by number and chose Calendo which launched Vince on his first coast-to-coast network show. With Ted Black's band accompanying him "The Waves of Romance" NBC program (WEAF) began on Feb. 11, 1934 and was heard on Sundays (5:15 PM-5:30 PM). Billboard Magazine's review of its debut noted that "Calendo encroaches neither on Crosby nor Columbo yet is of that type of singer and he does an excellent job."

In 1935 Vince was featured on other commercial programs over WOR and WMCA, in addition to frequent guest appearances on Nick Kenny's Daily Mirror radio shows on WHN and as band vocalist on sustaining broadcasts (detailed in chronology). Early that year Vince was signed for 52 weeks by the M.J. Fur Co. for Sunday afternoon programs over both WOR (12:45 PM-1:00 PM) and WMCA (2:15 PM-2:30 PM). Among his guest singers on WOR were Helen Forrest and Joan Edwards (of radio's "Hit Parade" fame in later years). Back by Arthur Valentino's band Calendo's WOR theme song "I Love You" projected his directly romantic approach. Vince's radio image was further enhanced when he was later billed as WMCA's "Voice of Romance" on the previously-mentioned "Arnold Dinner Club" program which began on July 30, 1935. The Variety review of the early-evening half-hour show (daily except Saturdays at 6:30 PM and Sundays at 7:15 PM) which co-starred Vince and Eileen Barton with Ted Arnold's band (a pseudonym for WMCA's musical director, Carl Fenton) commented in part that "the Calendo lad can not only sing but he has the knack of projecting beaucoup romance without making the effort too obvious."

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To complete the details of Calendo's 1935 radio work Vince continued his daily WOV commercials when he switched from his morning "Mays (34th St.) Program" (on which he was replaced by Pat Rossi) to the "Schlossman's Program" which began on Sept. 23, 1935.

In March 1936, when the WMCA Arnold program went off the air, Vince began to devote himself almost entirely to his band vocalist career. But for the record Vince continued in later years to work occasionally as a sustaining singer on radio. He appeared from time to time on other smaller local stations including a morning show with organist Jimmy Rich on WHN in 1939 and with Louis Katzman's band on WINS in the early 1940's. And for nostalgic radio interest it should be noted that his name appeared among the roster of entertainers on the WMCA "All Star Program" (Feb. 21, 1937) honoring the Three Little Saxes as follows: Vince Calendo (courtesy of the French Casino), Al Shayne, Sid Gary, Jerry Baker, Johnny Muldowney, Baby Rose Marie, Dick Porter, Don Kerr, Zeke Manners, Nick Kenny, Bob Hope, Wini Shaw (courtesy of the Loew's State), James Barton, Col. J. C. Flippen, Henry Youngman (courtesy of the Yacht Club).

CALENDO CHRONOLOGY AS BAND VOCALIST (1933-1942)

(1933) FRANK LAMARR'S BAND: (Yoeng's Restaurant, N. Y. C.)

During the summer of 1933 Vince gained his first professional experience as a band vocalist with Frank LaMarr, singing on early Saturday afternoon broadcasts at 12:30 PM over WABC from Yoeng's, the once-famous Chinese-American restaurant on Broadway.

(1933-4) TED BLACK'S BAND (Cafe Loyale, N. Y. C.)

In late 1933 Vince sang for a couple of weeks with Ted Black on sustaining NBC broadcasts from the old 5th Avenue Cafe Loyale. In Feb. 1934, after Vince was signed for the Venida NBC series, he brought the Ted Black band to the sponsor's attention and they were hired for the network program. On Feb. 15, 1934 Vince recorded his first sides (three neat vocals with the Ted Black band) for Bluebird Records as follows:

"SWEET AND SIMPLE" (B-5371)

"DO YOU MISS ME TONIGHT?" / "TRUE" (B-5375)

(1934) ROGER WOLFE KAHN'S BAND (summer clubs)

When the Venida (NBC) series ended for the season, George Lottman, the famed Broadway press-agent, got Vince a summer vocalist berth with Roger Wolfe Kahn. The band opened on May 29, 1934 at the Claremont Inn, a swank roadhouse on upper Riverside Drive. In mid-June 1934 he moved into The Sun & Surf Club at Long Beach, L. I., broadcasting over NBC (WEAF) three nights a week.

(1934) REGGIE CHILDS' BAND: (Hippodrome, Baltimore & tour)

In Sept. 1934 Vince was signed for 6 weeks to tour with Reggie Childs' band. At the Hippodrome Theater in Baltimore, where they opened with top-billed comic-impressionist Arthur Boran on Sept. 14, Calendo's crooning of "Two Cigarettes in the Dark" & 3 other hit songs of the day was one of the highlights of the stage show.

Following the week's stay there the Childs' band played a series of one-nighters & college dates through Pennsylvania & other Eastern states. Vince recalls a week-end engagement at Yale University but is uncertain as to the year or band for that college date. According to his scrapbook clippings it was possibly in 1935, for he had fronted a pick-up band that year for some college dances including the Scarlet Key Spring Dance at Rutgers University in April 1935. But in any case the Childs' band returned to New York to play a one-nighter on Oct. 29, 1934 at the Arcadia Ballroom on Broadway, which was Vince's last singing date with Reggie Childs.

(1935-6) JIMMY CARR'S BAND: (Ben Marden's Riviera, Ft. Lee, N. J.)

From Oct. 1935 to Jan. 1936 inclusive, Vince sang with Jimmy ("The Doctor of Melody") Carr's band from the long-famous Riviera nightclub atop the Palisades on regular nightly NBC sustaining broadcasts. Vince was highly praised by radio & band-magazine critics such as

THE VINCE CALENDO STORY

the following:

"Vince Calendo, with Jimmy Carr, is rated as one of the best vocalists in this part of the country" (Nick Kenny) . . . & "Calendo is one of the better vocalists on the air" (Orchestra World Magazine) Nov. 1934)

Vince recorded four vocals with Carr's band for Melotone in Dec. 1935. They were "AT A LITTLE CHURCH AFFAIR"/"IT'S DANGEROUS TO LOVE LIKE THIS" (6-01-05) and two other sides, "PRECIOUS LITTLE ONE" (6-01-06) and "I DREAM TOO MUCH" (6-01-09). The latter recording of the lovely Lily Pons film song, which Vince considered his very best vocal effort, is one that he's been trying to locate for many years. Perhaps readers of Record Research can be of help in his quest for this record.

Vince remained with the Carr band when it left the Riviera at the end of Jan. 1936 and moved into Broadway's then newly-opened Palladium Music Hall which starred the Ritz Bros. After two weeks however, the club folded, at which time Vince left the band.

(1936) JACK DENNY'S BAND: (Tour and N. Y. Paramount Theater)

During the summer of 1936 the Jack Denny and Vincent Travers' bands played at the French Casino, then one of Broadway's biggest and most colorful cabaret-restaurants: Denny's band supplying the dance music and Travers' band backing the lavish revues there. Although Vince sang with both bands in 1936. He cannot remember the chronological sequence of the band jobs. However, he distinctly recalls that he replaced his good friend Sonny Schuyler (upon the latter's recommendation) as featured vocalist with Jack Denny. In late July 1936 he joined the band for a two-week East Coast tour including one-nighters at a tobacco warehouse in Durham, N. C.; the Paramount Theater in Newport News, Va., the Cavalier Beach Club, Virginia Beach, Va. and at an auditorium in Hershey, Pa.

On Aug. 19, 1936 the Denny band opened at the N. Y. Paramount for one week with nightclub songstress Josephine Houston and tap dancer Hal LeRoy headlining the stage show. Calendo's band vocals included "Did I Remember?" and "Is It True What They Say About Dixie?"

It is interesting to note that the 1st Calendo photo on sheet music was published at that time and appeared on the original cover of the 1936 pop song hit "It's A Sin To Tell a Lie". And apart from his band vocalist work with Vincent Travers that year Vince also sang at New York's Hotel Ambassador on Dec. 13, 1936 for the festival of the Italian Welfare League.

(1936-7) VINCENT TRAVERS' BAND: (French Casino, N. Y. C.)

An item from a newspaper clipping of Jan. 19, 1937 stated that "Vincent Travers' band signed Vince Calendo for NBC vocals over WEAH from the French Casino". It is certain however, that he had been singing with Travers at least 2 months earlier for Vince owns a radio-transcription of an NBC-French Casino broadcast dated Nov. 28, 1936 on which he sang the following vocal-medley with the Travers' band:

"I've Got You Under My Skin", "When My Dream-boat Comes Home", "Someone To Care For Me" and "Let's Put Our Heads Together".

After leaving Travers' band in late February or early March 1937 Vince returned again to the N. Y. Paramount stage for 3 weeks (starting March 31). The theater's manager Bob Weitman booked him as the Paramount's vocalist with organist Don Baker during the intermissions between the movie and stage shows; the latter bill then featuring Eddy Duchin's band and radio singer Neila Goodelle. One of Vince's big numbers for this engagement was "I've Got My Love To Keep Me Warm".

Following this N. Y. Paramount appearance Vince completed some other vocal stints including a few nights at the Hotel Plaza's Persian Room as Eddy Duchin's fill-in vocalist and as guest-singer for the N. Y. Law School's senior class dance on April 24 at the Hotel Montclair.

(1937-1940) ERNIE HOLST'S BAND: (El Morocco, N. Y. C.)

The "society-band vocalist" period of Calendo's singing career began in Nov. 1937 when he was hired, through press-agent George Lottman's office, to sing at

the late John Perona's cafe society nightspot. For the next 3 years, except for short periods when the club was closed, Vince sang his "society-styled" vocals nightly from 9 PM to 3 AM with Holst's El Morocco band (but only for dances and without any broadcasts).

During layoffs, when not working at El Morocco, Vince sang on a few NBC sustainers with Bill Scotti's band from the Hotel Ambassador in 1938; and for one week beginning on Oct. 28, 1939 Vince (under the name of Jimmy Rogers) was Paul Martel's band vocalist in a stage show with young Betty Hutton at the Audubon Theater in the Bronx. Variety reported that "Jimmy Rogers uncovers a fine tenor and a toothy, personality grin" and neatly handled the vocals on "Day In, Day Out" among other songs. Also in mid-Dec. 1939 Vince was Jolly Coburn's vocalist, on the first of three seasonal (two-week) winter cruises to Bermuda, Nassau and Havana.

(1940-1) DICK GASPARRE'S BAND: (Persian Room, N. Y. C.)

Vince first sang with Dick Gasparre in Feb. 1940 when the latter's band replaced Ernie Holst's crew at the El Morocco. At that time Vince had stayed on as the club's "house" vocalist. Several months later Vince left the El Morocco with Gasparre's band to open on June 1, 1940 at the elegant Persian Room. As Gasparre's featured vocalist Vince remained with the band there for almost one year, singing for the nightly and Saturday matinee dances and on CBS band-broadcasts 3 nights a week.

(1941-2) PANCHE'S BAND: (Riviera, N. J. nightclub and hotels)

Vince's last work as a band singer was with Pancho, "The Rumba King", who had one of the better Latin-society dance bands of the period.

As early as March and April 1936 Vince had been Pancho's guest-vocalist on a number of WOR sustaining broadcasts from New York's fashionable Hotel Pierre. Five years later, in 1941, Pancho recommended Vince for a singing job at the Riviera. Ben Marden, the club's owner, who remembered Vince as Jimmy Carr's vocalist there in 1935 and had been greatly impressed with the Calendo voice and style, hired him as the Riviera's production singer.

In late May 1941, when Vince opened at the club's smart Summer Room, he was reunited there with Pancho. In addition to his vocals with Pancho's band in the Riviera's production numbers Vince also sang with the band for dances and WOR broadcasts on Sunday and Monday nights.

Vince became Pancho's regular vocalist in Jan. 1942 when he left the Riviera with the band to open (Jan. 22) a three-month engagement at the Terrace Room of the Hotel Statler in Detroit. After another two-month stay at the Garden Terrace of the Ben Franklin Hotel in Philadelphia he returned with Pancho's band in mid-June 1942 to the Riviera.

In retrospect, a particular highlight of that period for Vince occurred during the late summer of 1942. Like most professional singers at that time he made the rounds of the music publishers for "black & white" copies and to rehearse the songs. There he met many of his vocalist friends such as Del Casino, Jerry Cooper, Joey Nash and Phil Brito. One memorable afternoon Vince had been rehearsing with pianist Hank Danicola at the Dorsey Bros. Music Publishers in the Brill building. About halfway through a chorus of "The Song is You" a skinny kid walked in and stood listening intently. When Vince finished his vocal rendition the young listener applauded him for his voice and style. It was a then fast-rising band vocalist named Frank Sinatra.

CALENDO CODA:

By Nov. 1942 Pancho's band broke up because of the war, when the bandleader was drafted into the Army. Several months later, in March 1943, Vince followed suit and found himself garbed in khaki (U. S. Army 89th Infantry Division). At Camp Carson Colorado where he was stationed Vince was the hit of the Army camp shows with such numbers as "The Very Thought of You" and "That Old Black Magic".

After 3½ years in service (two years overseas with the Medics in France, Germany and Czechoslovakia) Vince returned to civilian life in Nov. 1946 and briefly resumed his singing career with Pancho's band again at the Persian Room during April 1947. But the approaching decline of the dance bands and the economic

responsibilities of marriage soon changed his professional direction. On Dec. 4, 1947 Vince finished his last singing engagement as the week's guest-singer on WMCA's "Stairway To The Stars" radio program (courtesy of Bea Wain and Andre Baruch with Joe O'Brien as the MC). On the above date Vince sang the following 3 songs:

"Prisoner of Love", "And Mimi" and "I Have But One Heart".

In 1949 Vince joined the Metropolitan Life Insurance Co. as an agent. After 20 years with the company he retired with a pension. Presently he is employed by Bankers Trust Co. in Manhattan but still lives in Brooklyn with his lovely wife Margaret and their son John.

Another note to the Vince Calendo story has to be added here. In Oct. 1968 I arranged to have Vince appear on the Joe Franklin TV show. It afforded his many friends the chance to enjoy some of the nostalgic moments of Calendo's golden "memory-lane" years.

BILL TRONE AND DON VOORHEES



This column in Issue #68, May 1965, began with these words: William A. "Bill" Trone, the fine trombonist and mellophonist dug through his 1927 date books and supplied important dates concerning several previous articles covering the activities of Red Nichols. I'll make further reference to Issue #25, Nov/Dec 1959, which discussed the Nichols-Voorhees partnership and the WOR Band that broadcasted 10 hours a week over CBS for one year starting September 1927.

According to Bill Trone, ALL DON VOORHEES records of the period were made by the WOR Band. Red Nichols' OWN records were with FREE LANCE groups and outsiders. Trone did the Voorhees records on mellophone --- both Dudley Fosdick and Trone did Red's dates.

Trone makes an interesting point regarding the DON VOORHEES AND HIS EARL CARROLL VANITIES ORCHESTRA recordings on Edison and Columbia in early 1927 --- "Miff Mole was NOT on any of these VANITIES records. There was only one trombone on those dates, and Miff was not used with the orchestra until just before the WOR program dates started in the fall of 1927".

Here's some pertinent information from Bill Trone's date book --- a Don Voorhees & His Orch. date for Cameo:

MARCH 9, 1927

2378	Unissued	Calling
2379	Unissued	Hap-Hap-Happiness
2380C	Ca 1134	Pardon The Glove-also Ro 369*
		*by ROY KING & HIS ORCH.

APRIL 20, 1927 -- remade from above session

2378-F	Ca 1146*	Calling
2379-F	Ca 1146*	Hap-Hap-Happiness
2427-C	Ca 1169*	You Know I Love You
		*by LARRY MURPHY & HIS ORCH.

I might mention that these sides have good solos; "Pardon The Glove" has one of my favorite efforts by Nichols.

Trone documented that he had a record date with Red Nichols on THURSDAY, FEB. 25, 1928 at 3:00 P.M. He noted nothing further. The only session that seems to fit would be a session for Brunswick on that date by THE FIVE PENNIES, Br 3854/5 "Avalon" & "Japanese Sandman". I mentioned to Bill that the discographies list Dudley Fosdick on mellophone to which he replied, "Maybe Dudley was there also. We made many records with two mellophones."

ON TUESDAY, APRIL 24, 1928 Bill Trone lists a recording session with Voorhees, actually the WOR Band --- he was paid \$25 for the date. The titles and company are unknown. Does anyone have a suggestion?

ON FRIDAY, MARCH 2, 1928 he lists a recording date for Nichols but nothing further. This must be Br 20062 "Poor Butterfly" and "Can't Yo' Heah Me Callin' Caroline?". And we'll list it as a session with two mellophones.

ON FRIDAY, JULY 6, 1928 Trone lists TWO sessions with Nichols, one in the AM and the other in the afternoon. I wonder whether sides by THE CAPTIVATORS fit here? Two sessions on the same day and still unknown! Any-one have an idea on these?



SOLOS

ZEZ CONFREY, CREATOR OF THE NOVELTY RAG

Preparatory Research
by David A. Jasen

Zez Confrey created a style of ragtime which became known as Novelty Piano. His novelty rags were an extension of the usual Tin Pan Alley ragtime adding the rhythmic devices of the player piano to the already rhythmic concept of drumming. While the novelty compositions were of a more complex character, the harmonies were also more daring as the melody took a back seat. So successful were his novelty rags that other pianists began composing in this new idiom devising intricate patterns.

Edward Elzear Confrey was born in Peru, Illinois on April 3, 1895. His older brother, an organist and musical director, gave Zez his first piano lessons. These lessons were continued at the Chicago Musical College. Zez started his professional career as a drummer in a theatre orchestra. After World War I, Zez made many piano rolls, and as his popularity spread, he began leading an orchestra, making recordings, and touring in vaudeville. After KITTEN ON THE KEYS, his first composition (which he copyrighted on March 11, 1921) and which started the trend to Novelty rags, he has composed more than seventy-five numbers.

As a recording soloist, his output was less than one might expect, so prolific was he as a maker of piano rolls and as a composer. However, the records he did make showed him to be a highly competent pianist who could successfully translate his musical ideas into a very enjoyable listening experience. For, as most pianists learn, Novelty rags demand more technical ability than other styles of ragtime and that is why there are extremely few recordings made today of Novelty rags. Most pianists simply cannot play them.

Those recordings Confrey made with an orchestra were done exclusively for The Victor Talking Machine Company, most of which span a three year period (1922-25). The majority of them feature Zez at the piano.

His sole recordings started with the six Brunswick sides of 1921. He cut one side for Edison and four sides for Emerson. When Banner and Regal leased the Emerson material, they issued them as by "Vi Palmer." All of the solo recordings are original Confrey compositions.

5061-3 - Kitten on the Keys - Brunswick 2082 - released April, 1921.

5092-2 - My Pet - Brunswick 2082

5601-4 - Poor Buttermilk - Brunswick 2112

5830-1 - You Tell 'Em Ivories - Brunswick 2112

6219-4 - Greenwich Witch - Brunswick 2167 - released March, 1922.

6742-5 - Coaxing the Piano - Brunswick 2167

3226-A-7-2 - Kitten on the Keys - Edison 50898

41996-2 - Kitten on the Keys - Emerson 10486, Banner 2049, Regal 9154 - recorded September, 1921, released January, 1922.

41997-1 - Poor Buttermilk - Emerson 10486, Banner 2049, Regal 9154

42202-1 - Greenwich Witch - Emerson 10523, Banner 2059, Regal 9209 - recorded February, 1922, released April, 1922.

42203-2 - You Tell 'Em Ivories - Banner 2059

42203-3 - You Tell 'Em Ivories - Emerson 10523, Regal 9209

ZEZ CONFREY AND HIS ORCHESTRA

(Mr. Confrey at the piano except where noted. Those tunes asterisked are Confrey compositions. Take numbers used are in parenthesis)

Kitten on the Keys* - Victor 18900 (3)

I Love Her-She Loves Me - Victor 18902 (3)

Are You Playing Fair? - Victor 18921 (5)

Struttin' at the Strutter's Ball - Victor 18932 (4)

Zenda - Victor 18945 (3)

Cow Bells - Victor 18962 (7)

All Muddled Up - Victor 18973 (3)

True Blue Sam - Victor 18973 (16)

I'm Goin' To Plant Myself in My Old Plantation Home - Victor 18981 (2)

Open Your Arms My Alabama - Victor 18994 (4)

When All Your Castles Come Tumbling Down - Victor 19008 (8)

Dumbell* - Victor 19009 (4)

Sunny Jim - Victor 19034 (1)

The Fuzzy Wuzzy Bird - Victor 19037 (2)

Some Little Someone - Victor 19037 (2)

Wet Yo' Thumb - Victor 19044 (2)

New Hampshire (Phil Ohman at the piano) - Victor 19046 (7)

Liza (phil Ohman at the piano) - Victor 19055 (9)

Morning Will Come - Victor 19068 (2)

Oh Harold - Victor 19090

Rosetime and You - Victor 19090

Mississippi Shiver* - Victor 19430 (2)

Nickel in the Slot* - Victor 19430 (7)

Humorestless* - Victor 19606 (3)

Charleston Chuckles* - Victor 19606 (2)

Kitten on the Keys* - Victor 20777 (14)

Dizzy Fingers* - Victor 20777 (3)

Polly - Victor 21010 (2) (Jack Shilkret & Milton Rattenberg - pianos)

TEX RITTER (continued)
by D. Toborg
(see RR 108 and 109)



Back during the days of the Western expansion settlers and new arrivals to this land took an old English ballad, GREEN GROW THE RUSHES-O, changed the words to GREEN GROW THE LILACS and sought the new world beyond the purple hills and rolling plains. As the wagon trains moved across the great Southwest Mexicans not understanding the words of the song began to refer to the new arrivals as GREEN GROWS and thus the word GRINGO became part of the Mexican-American experience.

The first time one really hears about Tex Ritter he is appearing in the 1931 N.Y. Theatre Guild production of GREEN GROW THE LILACS with Franchot Tone. Rodgers and Hammerstein later used this play as their basis for OKLAHOMA. TR appeared in other Broadway shows as well as network radio. COWBOY TOM'S ROUNDUP was a radio program from this time. When Gene Autry popularized the singing Western, which had been inaugurated by Ken Maynard years before, TR was signed by Grand National and a movie career which has spanned almost 80 films began. The first movie? SONG OF THE GRINGO in 1936.

It is interesting when one compares the careers of TR with the other big names in the industry as well as the industry itself. For years the guiding spirit behind this genre has been the 113 songs recorded by the legendary Jimmie Rodgers. Rodgers influenced Gene Autry, Jim Reeves, Montana Slim, Hank Snow, Ernest Tubb and others many of whom imitated and recorded the Rodgers material. And yet, while going through the entire TR material I can find no Jimmie Rodgers songs. This may be because TR tapped the sentimental Irish ballads Negro Blues material direct. There are no finer examples on records of BARBRA ALLEN (ST-1292), and BOLL WEEVIL (T-2595) than as recorded by TR. TR has also tapped the vast heritage of Mexican material and he has recorded A BORDER AFFAIR (SPANISH IS THE LOVING TONGUE) in both Spanish (T-1910) and English (ST-213). In the Spanish version he is accompanied by a Mexican mariachi and marimba band. TR, who was born in Murvaul, Texas, on Jan. 12, 1907, and studied under J. Frank Dobie knows his material well.

After TR was signed by Capitol Records he was instrumental in getting recording contracts for Hank Thompson who with his Brazos Valley Boys became one of the great names in Western Swing. TR helped Leadbelly attain the Capitol recording contract which produced the legendary recordings of GOODNIGHT, IRENE, ROCK ISLAND LINE, and TAKE THIS HAMMER, etc.

Bob Wills was featured with TR in TAKE ME BACK TO OKLAHOMA (194) and years later when Wills was elected to the Country Music Hall Of Fame it was TR who presented him with the plaque.

In 1968 TR was on a jet which was hijacked to Cuba. The experience resulted in a tongue in cheek reading of A FUNNY THING HAPPENED (ON THE WAY TO MIAMI) (2388).

In 1970 TR decided to try for the Republican nomination for the US Senate from Tennessee. His popularity was such that Chet Atkins and Archie Campbell headed his campaign. Johnny Cash became his finance chairman. Although TR was to lose in his bid he drew the crowds. (see campaign advertisement on RR front cover).

During the campaign when it was learned that Bob Wills had been stricken TR, Roy Acuff, and Ernest Tubb went to Tulsa to headline a series of tributes to Wills which drew over 12,000 people in sub freezing weather.

Tex Ritter is a member of the Country Music Hall of Fame. He appears regularly on the Grand Ol' Opry.

I should like to thank the people who sent in the material which made this addenda possible. STAN TURNER was the first to supply the ARC listings. J. B. LARSON also supplied ARC material and was responsible for the foreign listings - Panachord, Australian Decca, etc. E. TABOR supplied the Snader listings, tapes, and other valuable information. D. KRESSLEY supplied the information on the transcriptions. Thanks are also due to M. BIEL, R. BOYER, H. MYERS, W. TOLIN, and others.

American Record Company (ARC)

Cowboy Christmas Ball (12518) unissued
A Ridin' Old Paint (13155)
Every Day In The Saddle (13156)
Goodbye Old Paint (13157)
Rye Whiskey (13158)

The above were released in the following combinations on the following records:

A Ridin' Old Paint / Every Day In The Saddle
Perfect 12984, Melotone 12942, Banner 32992, Oriole 8312, Romeo 5312

Goodbye Old Paint / Rye Whiskey
Perfect 12903, Melotone 12664, Banner 32735, Oriole 8222, Romeo 5222, Columbia 37640, Columbia 20239, Canadian Columbia 1075, Okeh 04911, Vocalion 5493, Edison Bell Winner W-21, Panachord 25538 (The latter two labels are British.)

They were also released on Conqueror in the following combinations:

CQ 8073: Every Day In The Saddle / Goodbye Old Paint
CQ 8144: A Ridin' Old Paint / Rye Whiskey

Decca

From the Decca catalog we get the following imprints:

Champion

45191: Get Along Little Dogies (39272A) / Bill The Barfly (39331B)
45197: We'll Rest At The End Of The Trail / Answer To Nobody's Darling But Mine
45198: Melody From The Sky / Hills Of Old Wyoming

Montgomery Ward

8020: Answer To Nobody's Darling But Mine (61057A) /
We'll Rest At The End Of The Trail (61063A)

8032: Headin' For The Rio Grande (DLA 646A) / Jail House Lament (DLA 650A)

British Panachord

25741: Sam Hall (39271) / The Lady Killing Cowboy (39329)
25795: I'm A Do Right Cowboy (39230) / Bill, The Bar Fly (39331)
25802: Boots And Saddles (60069) / The Oregon Trail (60070)
(The above was not released in US.)
25954: Out On The Lone Prairie (DLA 647) / I'm Hitting The Trail For Home (DLA 794)

Australian Decca

X-1336: Bill, The Bar Fly (39331) / Out On The Lone Prairie (DLA 647)
X-1341: Headin' For The Rio Grande (DLA 646) / Jailhouse Lament (DLA 650)
X-1370: Arizona Days (DLA 643) / High, Wide, And Handsome (DLA 645)
X-1389: I'm A Natural Born Cowboy (DLA 795) / Sing, Cowboy, Sing (DLA 798)
X-1397: Ridin' Down The Trail To Albuquerque (DLA 797) /
Down The Colorado Trail (DLA 799)
X-1398: I'm Hitting The Trail For Home (DLA 794) / Ride, Ride, Ride (DLA 796)
X-1738: When It's Lamp Lighting Time In The Valley (DLA 1697) /
Singin' In The Saddle (DLA 1698)

Columbia Note: J.B. Larson writes that on Sept. 19, 1932 Columbia recorded the following records:

15781-D: Cowboy Tom's Round-Up part 1 (152300)
Cowboy Tom's Round-Up part 2 (152301)
(Cast: Cowboy Tom, Chief Shunatona, Doug McTague, and Snookums)

Cowboy Tom's Roundup was a radio program created by TR. Is he Cowboy Tom on the above?

TEX RITTER COLLECTION

Finally I've begun cataloging the songs from the movies. At this writing I am more than half through. Anybody who has information on the films or additional information not covered in the discography can reach me at 60-25 69th Place, Maspeth, N.Y. 11378. I am interested in tapes of some of the Decca material or transcriptions not covered in these articles.

D. Toborg

Capitol

327: Love Me Now (744)
From Now On (1336)
25071: Texas Rangers (635)
Froggy Went A Courtin' (638) / (642)
25072: The Phantom White Stallion Of Skull Valley
Wreck Of The Number Nine (745)
40084: Boll Weevil (627)
Rye Whiskey (633)
57-40217: Cool Water (1557)
You Are My Sunshine (1564)
15204: Christmas Carols By The Old Corral (743)
Merry Christmas Polka (314)
15256: Jealous Heart
I'm Gonna Leave You Like I Found You
15257: You Two Timed Me One Time Too Often
none
15259: We Live In Two Diff'rent Worlds (290)
Green Grow The Lilacs (639)
15261: Long Time Gone
When You Leave Don't Slam The Door
885: Rye Whiskey
Deck Of Cards
1058: Blood On The Saddle (630)
Bad Brahma Bull (632)
1629: Jealous Heart (288)
Green Grow The Lilacs (639)
1631: Blood On The Saddle (630)
Rye Whiskey (633)
1698: High Noon (10485)
Let Me Go Devil (11727)
2120: High Noon (10485 / 10102)
Go On! Get Out (9778)

Note on the above: E. Tabor has a 78rpm of High Noon with the master number 10102 and a 45 rpm with the master number 10485. My 78rpm has the master number 10485. Mr. Tabor states that the 10102 does not feature drums.

2174: Boll Weevil Song (627) / (1303)
Have I Told You Lately That I Love You
2594: Let Me Go Devil (11727)
The Long Black Rifle (11745)
4285: Conversation With A Gun (31604)
Deck Of Cards (32371)
4753: The Pledge Of Allegiance (36218)
Ol' Shorty (36221)
6154: I Dreamed Of A Hillbilly Heaven
Just Beyond The Moon
2815: Green Green Valley (80152)
God Bless America Again (80151)

Canadian Capitol

78-132: Cool Water
You Are My Sunshine (In US 57-40217)
78-40003: Some Sweet Day
Never Mind My Tears (In US 57-40248)
232: Rye Whiskey
Deck Of Cards (In US 885)
243: He's A Cowboy Auctioneer
Boogie Woogie Cowboy (In US 928)
388: Blood On The Saddle
Bad Brahma Bull (In US 1058)
399: Boiled Crawfish (At Te Maurice) (In US 1058)
I've Got \$5 And It's Saturday Night
421: Thief On The Cross
A Beautiful Life (In US 1098)

Capitol Children's Records

CASF-3100 Bluetail The Red Fox (7383)
or 32047: The Noise Song (7384)

CASF-3103: Mr. Buzzard
Carbon The Copy Cat

CASF-3144 I Was Born A Hundred Years Ago (3102)
or 32094: The Animal Fair (3104)

The above two songs were also released in the LP Woody Woodpecker And His Talent Show (JAO 3251)

CASF-3146 Cactus Jackson Had A Ranch (3103)
or 32096: The Green Grass Grew All Around (3174)

CASF-3167 One Misty, Moisty Morning (11378)
or 32118: Muskrat (11379)

CASF-3208: Two Little Magic Words
Has Anybody Seen My Kitty?

CASF-3228 Pick Up After You (13369)
or 32172: It Doesn't Hurt A Bit To Be Polite (13371)

J-1: She'll Be Comin' Round The Mountain (11514)
Yankee Doodle (11515)

J-2: I'll Be A Sunbeam
Jesus Loves Me

Note. J-1 and J-2 were six inch 78 RPM

Album DBS 3078:

7-32020: Two Little Hands / Jesus Loves The Little Children (6047)
Jesus Loves Me (6050)

7-32021: Little Feet Be Careful / Away In A Manger (6048)
I'll Be A Sunbeam (6049)

Album DBS 133: Children's Songs And Stories

Billy The Kid
I Love My Rooster
Night Herding Song
The Pony Express

Album DBS 134: Children's Songs And Stories

25072: The Phantom White Stallion Of Skull Valley (642)
25071: Froggy Went A Courtin' (638)
25072: The Wreck Of Number Nine (745)
25071: Texas Rangers (635) (TO BE CONTINUED)



THE FEDERAL 12000 SERIES

compiled by Anthony Rolante

(with cooperation from Kurt Mohr and the late Marcel Chauvard.)

Just like mac we begin the Federal 12000 series, a King label adjunct, which began its existence in or about December 1950. Like King it was a sound fine label of R&B, Jazz, Vocal groups, etc. We hope to run installments of 100 listings in each issue.

12001 - THE DOMINOS :
Gladys Palmer (100)
Do Something For Me (102)

12002 - L & N GOSPEL SINGERS :
Get Away Jordan (F.1004)
Jesus Knows About My Troubles (1005)

12003 - BOAT MAN BAILLY :
My Oh, My (104)
Raindrops (105)

12004 - ROBERT ANDERSON :
King Jesus (F.1008)
My Friend Jesus (F.1009)

12005 - EDDIE CHAMBERLAIN :
Daddy (F.1010) (1099)
pt. 2 (F.1011) (1099)

12006 - GLADYS PALMER :
Ain't That Just Like A Man (1012)
I Understand We're Through (1013)

12007 - MEMPHIS SLIM :
Life Is Like That (21182)
Nobody Loves Me (21774)

12008 - BABY BOY WARREN :
Forgive Me Darling (1016)
Please Don't Think I'm Heavy (1017)

12009 - THELMA HAWKINS & DAUGHTER :
No Knew How Much I Can Bear (F.1018)
Over The Hill (F.1019)

12010 - THE DOMINOS :
Harbor Lights (F.109)
No, Says My Heart (F.101)

12011 - L & N GOSPEL SINGERS :
Lord You Been So Good To Me (1006)
Going To Home (F.1007)

12012 - ANNISTERN ALLEN :
Cloudy Day Blues (F.111)
Lies, Lies, Lies (F.112)

12013 - ROBERT ANDERSON :
My Home Over There (1024)
Eternal Home (1025)

12014 - EDDIE CHAMBERLAIN :
Blues For Me (F.1024, 518)
Blue Steel (F.1027)

12015 - MEMPHIS SLIM :
Peaches (21779)
Motherless Child (21780)

12016 - LITTLE ESTHER & THE DOMINOS :
Other Lips, Other Arms (F.119)
Deacon Moves In (F.121)

12017 - HENRY WILLIAMS :
If I Didn't Love You (F.115)
(Take My Money) Take My Love (F.116)

12018 - GLADYS PALMER :
Pee! That I Am (1030)
Song Man (1031)

12019 - TOMMY DEAN :
Hours Past Midnight (1032-1) (UB-9-1014)
Season Boogie (1033-1) (UB-9-1015)

12020 - ANNISTERN ALLEN :
Hard To Get Along (F.110)
Too Long (F.113)

12021 - MEMPHIS SLIM :
Hessie's Around (22325) (K.9022)
Midnight Jump (22322) (K.9023)

12022 - THE DOMINOS :
Sixty Minute Man (F.108)
I Can't Escape From You (F.123)

12023 - LITTLE ESTHER :
Don't Make A Fool Out Of Me (F.140)
I'm A Bad, Bad Girl (F.141)

12024 - JOE BAILLY :
Forget Me (F.124)
The House Of The Lord (F.125)

12025 - TEDDY WILLIAMS :
Heading For The River (114)
Gonna Fix Your Wagon (117)

12026 - ROBERT ANDERSON :
He Lives In Me (1038)
God Answers Prayer (1039)

12027 - EDDIE CHAMBERLAIN :
Back Street (1040)
Cradle Rock (1041)

12028 - MARION ABRAHAMATHY :
My Man Boogie (5378)
Wee Baby (5399)

12029 - MARIAN McPARTLAND QUINTET :
Flamingo (F.132)
It's So Lovely (F.133)

12030 - HENRY HILL :
Wondering Blues (F.136)
Sunday Morning Blues (F.138)

12031 - TOMMY DEAN :
Just About Right (1042)
Sweet and Lovely (1043)

12032 - GLENN ROBINSON :
New Lord (1044)
I Love The Name Of Jesus (1045)

12033 - MEMPHIS SLIM :
Send Me Your Love (2652) (1047)
Darling I Miss You (2453) (1048)

12034 - MARIAN McPARTLAND QUINTET :
Liebestraum (F.134)
Your Brothers (F.135)

12035 - JOE BAILLY ORK. :
Would You Like To Know About Heaven? (F.126)
I Can't Stop Loving You (F.127)

12036 - LITTLE ESTHER & THE DOMINOS :
Looking For A Man To Satisfy My Soul (F.118)
Heart To Heart (F.120)

12037 - HENRY HILL :
Hold Me Baby (145)
Since You've Been Away (146)

12038 - PRESTON LOVE ORK. :
Wondering (F.148)
Voodoo (F.149)

12039 - THE DOMINOS :
Weeping Willow Blues (F.103)
I Am With You (F.133)

12040 - FLORIDA SOUL STIRRERS :
I Heard The Voice (F.158)
Get Right With God (F.160)

12041 - JOE HOLIDAY QUARTET :
The Song Is You (F.185)
I Told You So (F.187)

12042 - LITTLE ESTHER :
Cryin' And Singin' The Blues (F.142)
Tell Him That I Need Him So (F.143)

12043 - PRESTON LOVE ORK. :
Unconscious Blues (F.150)
Twilight Blues (F.151)

12044 - HENRY HILL :
If You Love Me (F.139)
What The Matter Name (F.144)

12045 - RED CALLENDER SEXTET :
Delphin Street Boogie (9059)
Poinciana (9060)

12046 - JIMMY GRISUM (with B. Callender) :
Once In Love Blues (1052)
I'll Still Keep Loving You (1053)

12047 - FLORIDA SOUL STIRRERS :
Holy Father (F.157)
Father Alone (F.159)

12048 - JOE HOLIDAY QUARTET :
Nightcap (F.166)
Try A Little Tenderness (F.168)

12049 - RED CALLENDER SEXTET :
September In The Rain (1054)
Taher Inn (1055)

12050 - THE GOLDEN EAGLES :
Jesabel (175)
Lay Down Your Soul (177)

12051 - BLIND LARRY AND BABY SHIRLEY :
Every Hour, Every Day (179)
Sweeping Through The City (180)

12052 - THE IMPERIAL QUARTET :
In That Great Union (182)
I Want To See Jesus (183)

12053 - HENRY HILL :
My Baby's Back Home (137)
Give Me Something Called Love (147)

12054 - JOHN LEE :
Down At The Depot (172)
Alabama Boogie (173)

12055 - LITTLE ESTHER :
Ring-A-Bing-Dee (F.194)
The Crying Blues (F.196)

12056 - PUFFY HUNTER & JESSIE POWELL ORK :
Love's A Fortune (F.191)
Walk Right In, Walk Right Out (F.193)

12057 - ANNISTERN ALLEN & GENE REED ORK. :
The Bittersweet (F.186)
Bluest Blues (F.187)

12058 - GENE REED ORK. :
Play, Vibes, Play (F.188)
I Surrender Dear (F.189)

12059 - THE DOMINOS :
That's What You're Doing To Me (F.192)
When The Swallows Come Back To Capistrano (1050)

12060 - JESSIE POWELL ORK. (Puffy Hunter) :
My Natch'l Man (F.190)
As Long As You're Satisfied (F.192)

12061 - ROY BYRD :
K.O. Blues (F.208)
Curly Haird Baby (F.209)

12062 - DOROTHY ELLIS :
Slowly Going Out Of Your Mind (F.232)
He's Gone (F.233)

12063 - LITTLE ESTHER :
Summertime (F.197)
The Storm (F.231)

12064 - THE ROYALS :
Every Beat Of My Heart (F.214)
All Night Long (F.215)

12065 - LITTLE ESTHER :
I'll Be There (F.195)
Better Beware (F.217)

12066 - PETE "GUITAR" LEWIS :
Louisiana Hop (F.220)
Crying With The Rising Sun (F.222)

12067 - JIMMY TYLER :
Tip Lightly (F.224)
You'll Never Know (F.225)

12068 - THE DOMINOS :
Deep Sea Blues (1056)
Have Mercy Baby (1057)

12069 - PRESTON LOVE ORK. :
September Song (F.236)
Wango Blues (F.239)

12070 - DOROTHY ELLIS :
Dylin' Daddy Drill (F.234)
Must Go Out And Play (F.235)

12071 - THE FOUR INTERNES :
In That Great Gettin' Up Morning (204)
Living In The Gloryland (205)

12072 - THE DOMINOS :
That's What You're Doing To Me (152-2)
Love, Love, Love (154-1)

12073 - ROY BYRD :
Rockin' With Ben (F.210)
Gone So Long (F.211)

12074 - BABY SHIRLEY :
I'd Rather Serve Jesus (198)
I Know Jesus Will Save (199)

12075 - THE FOUR JACKS :
You Met A Fool (F.246-1)
Goodbye Baby (F.247-1)

12076 - PETE "GUITAR" LEWIS :
Raggy Blues (F.228)
Harmonica Boogie (F.223)

12077 - THE ROYALS :
I Know I Love You So (F.212)
Starting From Tonight (F.213)

12078 - LITTLE ESTHER :
Bring My Lovin' Back To Me (F.219)
Aged and Yellow (F.228)

12079 - CORA WILLIAMS WITH THE FOUR JACKS :
I Ain't Coming Back Anymore (F.241)
Save Care For The Blues (F.242)

12080 - JIMMY TYLER ORK. :
Take It Easy (F.226)
Little Jim (F.227)

12081 - FLO HAT PETERSON :
Everybody Loves A Fat Man (F.1064)
Lead South Lady (F.1065)

12082 - LIL GREENWOOD :
Monday Morning Blues (F.254)
My Last Hour (F.255)

12083 - HERB KERRY & THE COMETS :
Then The Lights Go On Again (F.1066)
Only You (F.1067)

12084 - BILLY HADNOTT ORK. :
Och Chica (F.248)
My Ideal (F.251)

12085 - PRESTON LOVE ORK. :
Like A Ship At Sea (F.237)
Stirring, Cash (F.238)

12086 - THE FOUR INTERNES :
One Of These Mornings (206)
One Of These Mornings (207)

12087 - THE FOUR JACKS :
I'll Be Home Again (F.244)
The Last Of The Good Rockin' Men (F.245)

12088 - THE ROYALS :
Loudie (F.237)
Fifth Street Blues (F.239)

12089 - JOHN LEE :
Baby's Blues (F.170)
Blind's Blues (F.174)

12090 - LITTLE ESTHER :
Somebody New (F.218)
Rainin' Blues (F.230)

12091 - THE GOLDEN EAGLES :
Anywhere Anytime (176)
My God Called Me This Morning (177)

12092 - SHIRLEY HAYES & THE FOUR JACKS :
Troubles Of My Own (F.240)
Stop Foolin' Around (F.243)

12093 - LIL GREENWOOD & THE FOUR JACKS :
Grandpa Can Boogie Too (F.252)
Never Again (F.253)

12094 - THELMA BURGESS & THE ROYALTYES :
God's Soldier (F.200)
Precious Father (F.201)

12095 - JIMMY WITHERSPOON :
Foolish Prayer (F.201)
Two Little Girls (F.267)

12096 - BILLY HADNOTT ORK. :
Limbo Blues (F.249)
Junk Wagon (F.250)

12097 - THE FOUR INTERNES :
Count Your Many Blessings (262)
Going Back To Jesus (263)

12098 - THE ROYALS :
I'll Never Let Her Go (F.256)
A Love In My Heart (F.258)

12099 - JIMMY WITHERSPOON :
Lacille (F.265)
Blues In Trouble (F.266)

12100 - BOBBY NUNN & LITTLE ESTHER :
Saturday Night Day (F.269)
Mainliner (F.270)

12101 - BOBBY NUNN & LITTLE ESTHER :
Saturday Night Day (F.269)
Mainliner (F.270)

12102 - BOBBY NUNN & LITTLE ESTHER :
Saturday Night Day (F.269)
Mainliner (F.270)

12103 - BOBBY NUNN & LITTLE ESTHER :
Saturday Night Day (F.269)
Mainliner (F.270)

12104 - BOBBY NUNN & LITTLE ESTHER :
Saturday Night Day (F.269)
Mainliner (F.270)

12105 - BOBBY NUNN & LITTLE ESTHER :
Saturday Night Day (F.269)
Mainliner (F.270)

12106 - BOBBY NUNN & LITTLE ESTHER :
Saturday Night Day (F.269)
Mainliner (F.270)

12107 - BOBBY NUNN & LITTLE ESTHER :
Saturday Night Day (F.269)
Mainliner (F.270)

"CHICAGO COMES TO NEW YORK"

MARCH 14, 1971

Blues and jazz rang hard, clear and true. The place was NYC's "Downbeat Room" at the corner of 42nd Street and Lexington Ave. in 'Fun City'. It was a gala historic event presenting leader FRANZ JACKSON (reeds) with a personnel of Leon Scott, tp; Preston Jackson, tb; Little Brother Montgomery, pno; Bill Oldham, tuba; Ike Robinson, banjo; Tommy Benford, drums - and Jeanne Carroll, vocal. Franz, Little Brother and Ike also joined in the vocal department.

The "Downbeat" Sunday 5-9 pm Bonus Concert was DB's own Jazz Adventures adjunct co-sponsored by the Conn. Trad and New York Hot Jazz Societies. The night before (18) the group played for Conn Trad at Holiday Inn in Meriden, Conn. - and the evening previous to that (12) they were in Auburn, Mass. for the Mass Trad Club. Other organizations assisting in bringing the Chicagoans east-bound were the Duke Ellington Society, Jazz Interactions and the Overseas Press-Jazz Club. The Downbeat's audience were made up of the very faithful consisting of many famous musicians and long time fans. To see and hear Ike Robinson, Preston Jackson and Little Brother and the other members is very rare for this part of the country. Something to really remember!

Here's a set (blow by blow):

They opened with:

1. DIDN'T HE RAMBLE with a snappy bright vocal by leader Franz.
2. RIVERSIDE BLUES - beautiful piano solo by Little Brother; Franz shows off on both soprano and alto; Banjo Ike fine solo and Oldham's tuba romps.
3. MY FOUR REASONS - gay uptempo specialty featuring Ike's vocal and gutbucket banjo virtuosity. One of the highlights of the evening.
4. MY BLUE HEAVEN - encore from Ike - amusing burlesquing and paraphrasing of this evergreen's lyrics by Ike.
5. LASSUS TROMBONE - Preston Jackson ragtime specially for trombone. There's nothing like this around today. This is trombone history.
6. BLUEBERRY HILL - Bill Oldham's tuba solo showcase. Vibrant and pulsating.
7. MAMA YOU DON'T MEAN ME NO GOOD - Little Brother picking out one of his vocal oldies backed by just piano and drums.
8. MILENBERG JOYS - Leon Scott gets off some mighty trumpet as he guides the group through this classic instrumental. His breaks are from the old trumpet school.
9. YOU GOT TO SEE MAMA EVERY NIGHT - excellent drum breaks by Tommy Benford
10. GOOD MAN IS HARD TO FIND
11. CALL ME DARLING
12. JUST A CLOSER WALK and an encore of
13. BIG BUTTER EGG MAN

During intermission we heard some more fine jazz from trio Kenny Ascher, pno; Mike Moore, bass and Jimmy Madison, drums. Also some of the visiting musicians got together to blow a set. They were Tony Parenti, cl; Rudy Powell, tenor; Red Richards, pno; Milt Hinton, bass and Natalie Lamb, vocal.

My Review: a real satisfying experience! It brought back to me my listening adventures at Stuyvesant Casino and Central Plaza of 20 years ago when there were "That's A Plenty" - not only in that good happy music but in all the great names that would perform. So many of these wonderful people are no longer with us and are sadly missed. Today we have to wait for an occasional taste of this sound. Thank you Conn Trad, N.Y. Hot Jazz and associate societies for making these concerts possible. If our readers would like to learn more about their activities and future plans may I suggest you write either the Conn. Trad. Jazz Club; P.O. Box 1233, Weston, Conn. or the N.Y. Hot Jazz Society, 250 West 57th St., NY, NY 10019. Len Kunstadt.

12100 - BOBBY NUNN & LITTLE ESTHER
Saturday Night Day (F.269)
Mainliner (F.270)

THE VICTOR MASTER BOOK, VOL. 2 (1925-1936) (Reviewed by Paul Sheatsley)

The art of discography, to which Brian Rust has contributed so greatly, began with listings of the recorded output of selected artists. Efforts followed to develop complete numerical listings of important record labels. Now, for the first time in a general publication, we have a comprehensive discography ordered by master number. And this particular listing, copied laboriously by Mr. Rust from the Victor files, is of the greatest interest to record collectors because it covers the golden years, 1925 to 1936, of recording by the No. 1 record company in the United States. Some might award that standing to Columbia, Brunswick or Okeh, but considering the talent available in pop, jazz, blues, country-western, march and show music during this period, Victor covered the field at least as well and probably better than any of its competitors.

What do we have here? We have a numerical listing, starting with matrix number 32011 recorded February 25, 1925, in New York, and continuing through number 104068 recorded August 7, 1936. This section of the book runs over 600 pages. The period selected begins with the first "Orthophonic" or electric recording by Victor and brings us to the end of this particular master number series eleven years later. Starting in 1936, a new series was begun, which continued till 1942, when still another series was instituted. That this book is subtitled "Volume 2" reflects the plans of Brian Rust, if the demand is apparent, to publish a Volume 1 which will list Victor's acoustically recorded output from the year 1903 to the beginning of the present volume, and a Volume 3 containing the 1936-1942 recordings.

This book shows only the black label domestic recordings of the period. It does NOT list foreign or classical recordings. It does, however, encompass an extremely wide range of music -- classic jazz, big band swing, pop vocal and dance, marches, show music, gospel, country and western, urban and rural blues, and novelty records. It includes both 10 and 12-inch black label recordings, as well as Victor's early LP efforts; not only the standard series, from Vi 19626 to Vi 25396, but also the V-38000 ("Hot Dance"), V-38500 ("Race"), V-40000 ("Old Familiar Tunes and Novelities"), all of the Bluebirds from their inception in 1933 to 1936, and the short-lived Sunrise and Timely Tunes labels of the early thirties.

The data are shown by recording session, in master number sequence. Artist credit and instrumentation are listed first, along with place of recording. Names of recording personnel are not available except for those of leaders and vocalists. Then follows the sequence of titles cut at that session, with the date or dates recorded and the catalog numbers of issued titles. The last take number for each title is given, but there is no information on which takes were issued. Re-make sessions, on a different date or even in a different place, are listed with the original session. The master number sequence provides a generally chronological order, though certain inversions occur when part of a block of numbers allotted to the Camden studios, for example, is lower in sequence but post-dates those assigned to New York.

The book's value is increased immeasurably by a cross-reference numerical label listing, showing the master numbers issued on each record, and by indexes of song titles and of artists contributed by Malcolm Shaw and Nevil Skrimshire. From the title list, which alone runs over 100 pages, one can ascertain such esoteric data as that "St. Louis Blues" was recorded by Victor 22 times during this period, and one can spend hours browsing through the wacky Tin Pan Alley song titles of the 1920's.

In fact, the book is great for all kinds of browsing, as well as for more solid research endeavor. One notes, for example, that Bill Boyd and His Cowboy Ramblers recorded all of 24 titles on a single day in 1936. Who is Fatty Martin's Orchestra (jazz band instrumentation) who recorded "End O' Main" and "Jintown Blues" in Houston on March 19, 1925? On a field trip to Charlotte, N.C., from June 15 to June 22, 1936, Victor recorded more than thirty different groups performing a total of 223 different titles! One is impressed by a recording session of the Associated Glee Clubs of America in the 71st Regiment Armory in New York on February 6, 1926 -- 1,200 voices! George Olsen and His Music had to cut 16 takes of "Just A Little Dance" at four different sessions in 1926. Frank

(Contd on p.10)

WHERE ARE THEY NOW???

by Frank Kelly

DOROTHY KIRSTEN, the all American soprano, has celebrated her quarter century with the Metropolitan. Early in her youth she studied piano and voice in her home town of Montclair, NJ. Later she developed a love for the music of Jerome Kern and George Gershwin. Actor Eddie Albert got her a job in NYC's radio station "IN" as a staff singer. Later she met opera singer, the late Grace Moore, who steered Dorothy into an opera career. Miss Kirsten divided her time between "Fun City" and her home in Los Angeles where she lives with her husband, Dr. John D. French, who is director of the Brain Research Institute at the Univ of California in LA.

Song-writer BURT BACHARACH has been nominated four times in the past four years for academy awards for his songs "What's New Pussycat?", "Alfie", "The Look Of Love" and "Raindrops Keep Falling On My Head". For the latter Burt won 100 Oscars. One of Burt's biggest hits in 1968 was "This Guy's In Love With You" and was recorded by Herb Alpert in his singing debut. Burt also wrote scores for the films "What's New Pussycat?" and "Casino Royale". He also arranged and conducted for Marlene Dietrich's European and American tours. Bacharach was born in Kansas City Mo. He was the son of a man of the same name who wrote a syndicated column. He got a cosmopolitan education - Montreal, New York and California. He studied with composers Darius Milhaud and Henry Cowell. His songs as recorded by Dionne Warwick played significant parts in his career. Burt is married to movie star Angie Dickinson who has given him a three year old daughter named Lea Nikki.

It was reported in December 1970 that the great Igor Stravinsky was selling his collection of manuscripts for \$3,500,000 which reminds west coast composer John Vincent that the late far-out composer ARNOLD SCHOENBERG's works are available (Gift!) but not for sale. This isn't as simple as it sounds. The gift would come with a set of conditions: a special building to house the collection; a staff consisting of a director, an archivist, a librarian, secretarial and custodial help; a replica of the late composer's study; publications and exhibitions and a continuing program of scholarship research. Schoenberg seems to have saved everything, so the accumulation is vast. From theoretical writings to chess sets, stage designs to aphorisms. Considering the composer's historical importance his material is estimated to be worth between 2 and 3 million. It is believed according to the conditions of the gift that the housing of Schoenberg's effects could run as high as \$4 million dollars. Will Schoenberg's collection be sold in bits? His heirs do not think so. Maybe some institution will bear them out soon. His heirs are Ronald, an attorney; Lawrence, a mathematics teacher; and Nuria, the wife of composer Luigi Nono. All live on our West Coast?? If you haven't tried Arnold Schoenberg's best and most understood work "Transfigured Night" - by all means do. It's a lovely long string work. Two versions exist - the chamber, and the large orchestral work. Both are all strings. I do have both versions and much prefer the large full string orchestra version.

DOROTHY ENSIGN of Janus Films took her son for a walk in their neighborhood in NYC. The boy saw a lady approach and said, "Look, Ma! a pretty face!" The lady heard the child and leaned over to kiss him. Then she said "when you grow up you can say that GRETA GARBO kissed you." Incidentally during last Xmas time Garbo was seen in a very posh Bonwit Teller dept. store inquiring where she could buy a copper wrist band that many think cures or relieve Arthritis. But the medical profession says it can't do such a thing. It's a fake device for ages!

Within ear shot of loud rock music in our nation's capitol there is a converted apt. house in the heart of the club district. It headquarters the JOHN PHILIP SOUSA MEMORIAL. There are photos of Sousa and his bands and his music, etc. The Sousa Memorial organization was founded in 1964 - 110 years after Sousa's birth (he's been dead 40 years). They raised \$100,000 and this amount was matched by our congress. The Sousa concert stage will be part of the John F. Kennedy Center Of Performing Arts. Retired air force Col. George S. Howard is chairman of the memorial executive committee. Col. Howard is also director of the Washington DC Metropolitan Police Band.

